

The Women's

- 2** **THE SOCIETY PAGE** *Collective Statement*
- 4** **SHARON NIEMCZYK** *"Careful, honey, he's anti-choice"*
Sharon Niemczyk teaches animation to children in Portland, Ore., and makes feminist postcards with FeMail Art Productions. This image came from an ad for deodorant soap.
- 5** **NANCY BUCHANAN** *National Mortality Consciousness Day*
Nancy Buchanan is a Los Angeles visual artist who makes drawings, videotapes, environmental/conceptual pieces and performances.
- 6** **NANCY LINN** *Wanta & Santini*
Nancy Linn lives and works in NYC. She has been photographing in a hospital clinic for the last two and a half years.
- 7** **FAITH RINGGOLD with Michele Wallace** *I Love My Mother*
Faith Ringgold, painter, sculptor, art performer and writer, has exhibited in the U.S., Europe and Africa. Michele Wallace, author of *Black Macho and the Myth of the Superwoman*, will soon publish her first novel, *Former Friend* (both Dial Press).
- 8** **KAZUKO** *Room Dedicated to Terno*
Kazuko, born in Japan, is a member of A.I.R. Gallery (NYC) and also shows her work in Italy and Tokyo.
- 9** **CANDACE HILL-MONTGOMERY** *Legal Kissing License*
Candace Hill-Montgomery, an artist working in a multitude of media, lives and teaches in NYC.
- 10** **BARBARA LATHAM** *Video Storyboard*
Barbara Latham is a video artist who is Area Head, Video, School of the Art Institute of Chicago.
- 11** **THE GIRL ARTISTS** *Looking Toward the Future...*
The Girl Artists (Char Breshgold, Kathy Clark, Cristina DeGennaro, Susan Martin and Lisa Siegel) do exhibitions, environmental installations and performances in Portland, Ore.
- 12** **SANDRA PAYNE** *Excursion Through Adversity*
Sandra Payne, born in St. Louis, lives and works as an artist and librarian in NYC.
- 13** **THULANI DAVIS** *(fragment)*
Thulani Davis, author of *All the Renegade Ghosts Rise* (Anenome Press), has done performance work and is a senior editor at the *Village Voice*.
- 14** **HELEN OJI** *Inky*
Helen Oji, born in Sacramento, now in NYC, recently showed at Monique Knowlton and the Drawing Center (NYC) and University of California, Davis.
- 15** **NAN BECKER** *The Grand Prairie*
Nan Becker, who works in NYC, uses mass-media techniques to speak to social issues. Her book *Sterilization/Elimination* is available through Printed Matter.
- 16** **THE BLANK PAGE** *Insert your art into the magazine.*
- 17** **JANET OLIVIA HENRY** *Coming Soon, Daisy's Christian Cullid Lady*
Janet Henry is an artist, living, breathing and working in NY.
- 18** **JENNY HOLZER** *Excerpt from the Black Book*
Jenny Holzer is a NY artist whose books include *Truisms and Essays* (NSCAD Press, Halifax) and *Eating through Living* (Tanam Press).
- 19** **JOAN LYONS** *Medium*
Joan Lyons has been responsible for the development and operation of the Visual Studies Workshop Press, Rochester, NY, since 1972.
- 20** **DOLORES NEUMAN** *A Photo Collage*
Dolores Neuman is a freelance feminist photographer based in Washington, DC.
- 21** **LORRAINE O'GRADY** *Mlle Bourgeoise Noire Goes to the New Museum*
Lorraine O'Grady, a NY performance artist who teaches literature at the School of Visual Arts, is currently preparing *Indivisible Landscapes*, a performance trilogy.
- 22** **LINDA NISHIO** *Reading in Crescendo*
Linda Nishio is a Los Angeles performance artist who also does artists' books.

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Heresies Issue 14

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Beverly Naidus is a freelance artist/teacher, educational consultant and illustrator working in the Metropolitan Museum's High School Outreach Program.

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Theresa Hak Kyung Cha, a Korean-born artist and writer living in NYC, is editor of *Apparatus* and author of *Dictée*. She also has work in *Hotel*.

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Catti is a visual artist and multi-media specialist, living in Hastings-on-Hudson, NY.

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K Webster is an artist/tradeswoman living in NYC.

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**CLAUDIA BRUCE and LINDA
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Claudia Bruce, a performer, is an administrator for Time & Space Limited (NYC) and a publisher of TSL Press (artists' books). Linda Mussmann, art director of TSL, is also a publisher of TSL Press and recently published her own book, *Room/Raum*.

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Heather Clary McAdams, a Chicago artist, does cartoons for the *Reader* and is trying to get her book of drawings published.

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Jerri Allyn, who recently moved to NYC from LA, co-founded the Waitresses (a feminist performance group) and the LA Women's Video Center.

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Grace Y. Williams, a NYC artist, is working on *The Village of Enchantment*—"a total environment, sharing space without prejudice" and encompassing "an international culture."

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Political Irresponsibility*

Michael Kendall is a painter who teaches at Montclair State College and the Studio Museum in Harlem.

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Tomie Arai is an artist who does freelance graphics and has directed several community mural projects in NYC.

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Gloria Bornstein lives in Seattle with her three daughters. She uses personal life-dream images to express political issues.

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Laura Newman is a painter who lives in Hoboken.

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Ntozake Shange is the writer of three pieces: *Sassafras*, *Cypress and Indigo*; *Nappy Edges*; and *For Colored Girls*. . . .

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Lanie Lee was born and is currently working and living in NYC.

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Barbara Noah is an artist living and working in Seattle.

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Liliana Porter, born in Buenos Aires, now lives in NYC. She has shown her work in the U.S., Europe and South America.

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SELENA WHITEFEATHER *Starfish
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Selena Whitefeather's work includes books, slide pieces, videotapes and installations tracking plant and animal life in relation to our visions of ourselves.

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Sarah Swenson lives in Johnson, Vt. Her monoprint is adapted from *Rites*, a series of 14 paintings inspired by the frescoes in the "Villa of the Mysteries," Pompeii.

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Helen S. Langa is a Jewish lesbian artist who lives in Durham, N.C., and is a member of the collective that publishes *Feminary*.

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Eleanor Holland, a lesbian feminist, lives in Durham, N.C., and is a member of the *Feminary* Collective.

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ELIZABETH KULAS *Social Impressions*

Elizabeth Kulas, a NYC activist artist (image-maker, book-maker, photographer and writer), is a member of PADD (Political Art Documentation/Distribution).

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LETTERS

The Society

"When the age of mechanical reproduction separated art from its basis in cult, the semblance of its autonomy disappeared forever."

—Walter Benjamin

From its inception, *Heresies* has solicited, encouraged, cajoled and proselytized for a "political" page art. Most issues of *Heresies* have included visual/verbal pieces that fit no other category. But we receive far less such work than we would like. Thus our decision to devote a whole issue to "women's pages" executed by artists who have not yet been seen in *Heresies*. We hope that by expanding our base we will also expand our audience and our content and give a sense of the immediacy in this new and developing medium.

Page art is quite simply the artist speaking for herself by invading a medium traditionally reserved for critical intervention and jargon. Page art might even be called self-determined adver-

tising, a simultaneous criticism and appropriation of mass media, a grassroots counter to the dominant culture. Page art is a work of art made for a specific page and specific context, ideally to communicate a specific idea.

Page art is not a reproduction of work made for any other context. It incorporates the means of production into its reproductive potential. (The work here has an automatic audience of 8,000.) It tends to use drawing, photography and/or words in various combinations. It borrows from other disciplines, developing new visual/verbal forms to combat the isolation of the specialized mediums. Writers and artists are both crossing boundaries to make page art, often in collaboration.

Page art does not have to be "political" (i.e., socially concerned or involved from a Leftist viewpoint rather than maintaining the status quo), but it is an inherently political form. It shares much of its outreach energy with its sister, the street poster, which has proliferated in Lower Manhattan in the last few years, continuing a time-honored tradition of public speaking by artists through broadsides, leaflets, graffiti and "democracy walls."

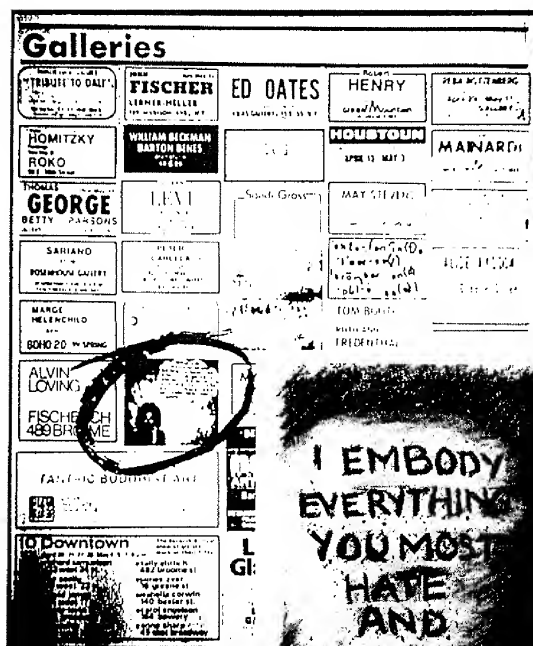
Page art is an intimate medium. You can take it home with you, even to bed with you. It's an instrument of visual/verbal seduction, the perfect way to make the personal political...and the political personal. Camera-ready art is

rough-and-ready art—the raging page (though sometimes a new cage). A declaration of independence. It's a way of turning over a new leaf, and another, and another....

When artists' books came out as a recognized phenomenon in the late '60s, a lot of us on the art Left had great hopes for them. We saw them as accessible, as a potential means of populist expansion and as an appropriately cheap, direct and intimate vehicle for social change. It seemed for a while as though page art could bypass the art market and therefore say all the things the system preferred not to have said. Printed art media propagated rapidly through the '70s; thousands of artists' books were published and occasionally art magazines encouraged independent "project pages." Yet in 1982, though occasionally reviewed in the trade magazines, page art's still not in the supermarket. Potential is still the only way to describe the role of page art in feminist progressive culture.

Why? It's easy to blame it all on external factors, on the commodity system that discourages serious consideration of mass reproductive media, and that system's effect on artists trying to scrape a living off it. But one of the reasons for page art's slow start has been strictly internal. That is, the lack of intense political analysis from within the art community about the place and role of various kinds of art. It's a cliché by now that the New York art world is obsessed with form and space to the exclusion of meaning. Feminism brought with it the revelation that one reason page art hadn't moved further was because it provided only a new form. New content had not yet been poured into it. The potential for communication had not been realized.

Under scrutiny, the social expectations of art (those of both the specialized and general public) are integrally linked to our conditioned attitudes toward mass-produced and mass-distributed outreach art. The ideal vehicle for such a form is of course the alternative small press, collectively published magazines; so *Heresies* has something



Adrian Piper, 1974.



Page

of a mission in this case. Community/political organizing and networking—the great feminist metaphor—are both extremely dependent on mass-produced communication, which is obviously where art comes in. It remains to be seen why more innovative artists, already committed to such activities, aren't devoting themselves to unexpected and visually effective ways of getting their messages across.

Messages. Ah. We've been raised to think that forms or images must speak for themselves, that to demand a message from them is demeaning. You've probably heard the old purist saw: "Wanna send a message? Call Western Union." . . . But don't make art. Yet all art of any kind, style, size and medium is on some level provocative and subversive. By making people see, it makes people think. Feminist culture or a culture of resistance to the status quo specifically informs, reforms, rejects, rehabilitates and rebels. It questions authority and exposes sacred cows. For better or worse, this is an area where artists, and especially women artists, feel at home, since artists are considered social outsiders even when they're doing their best to belong. Our acting president has said, "The arts should concentrate on what they do best, and leave the broader social problems to others." So what is it art does best? Get used? Or get useful? Mass-produced art—pages, posters, postcards, broadsides—is seen in the art world as the cheap byproduct of the Real Thing, like most so-called "multiples" really are because they serve exactly the same function as their more expensive counterparts. (It's a truism of capitalism that if you give something away, nobody wants it. The more you charge, the more desirable it is. Valueless art becomes valuable if it conforms to the dominant value system.)

But is that attitude necessary? If a page of this issue were blown up into a huge painting, would its message be clearer? Or dimmer? Is it true, as Adrian Piper has suggested, that "the more likely it is people will understand what you're trying to convey, the less fashionable it is to try and convey it"? Is the definition of Real Art really some-

thing that is incomprehensible, that communicates only indirectly, if at all?

An overlapping issue, crucial to page art, is that of "high" and "low" art, in this case not the usual distinction between paintings and "crafts," but between "fine" and "commercial" art. Maybe the difference between progressive page art and advertising (or propaganda from the oppositional and from the dominant culture) is the way the audience is selected. The more politically sophisticated artist considers the differences in her audiences and codes her work accordingly, so as to avoid condescension and to increase the possibility of exchange. Advertising selects an unthinking audience and tells it what to buy, without thinking. Progressive art tries to provoke an audience into perceiving and thinking for itself. (An artist's book by Don Celender called *Opinions of Working People on Art* includes interviews giving these definitions of art: "It brings us closer to what we really are." "It makes the world seem brighter." "It's fun to see what people are capable of producing." And even, surprisingly, "It has high social impact on a lot of people.")

Audience is also an issue for *Heresies*. We hope our readers are as broad-based as the themes of our 14 issues and their editors and contributors. But we don't get as much feedback as we'd like. We've included a blank page in this issue. We had two ideas about it. First, we thought it would be great if women made their own page art on it and sent it to us, both as feedback on the work in the issue and for possible inclusion in future issues. (We also thought we'd put it on the back of our subscription blank,



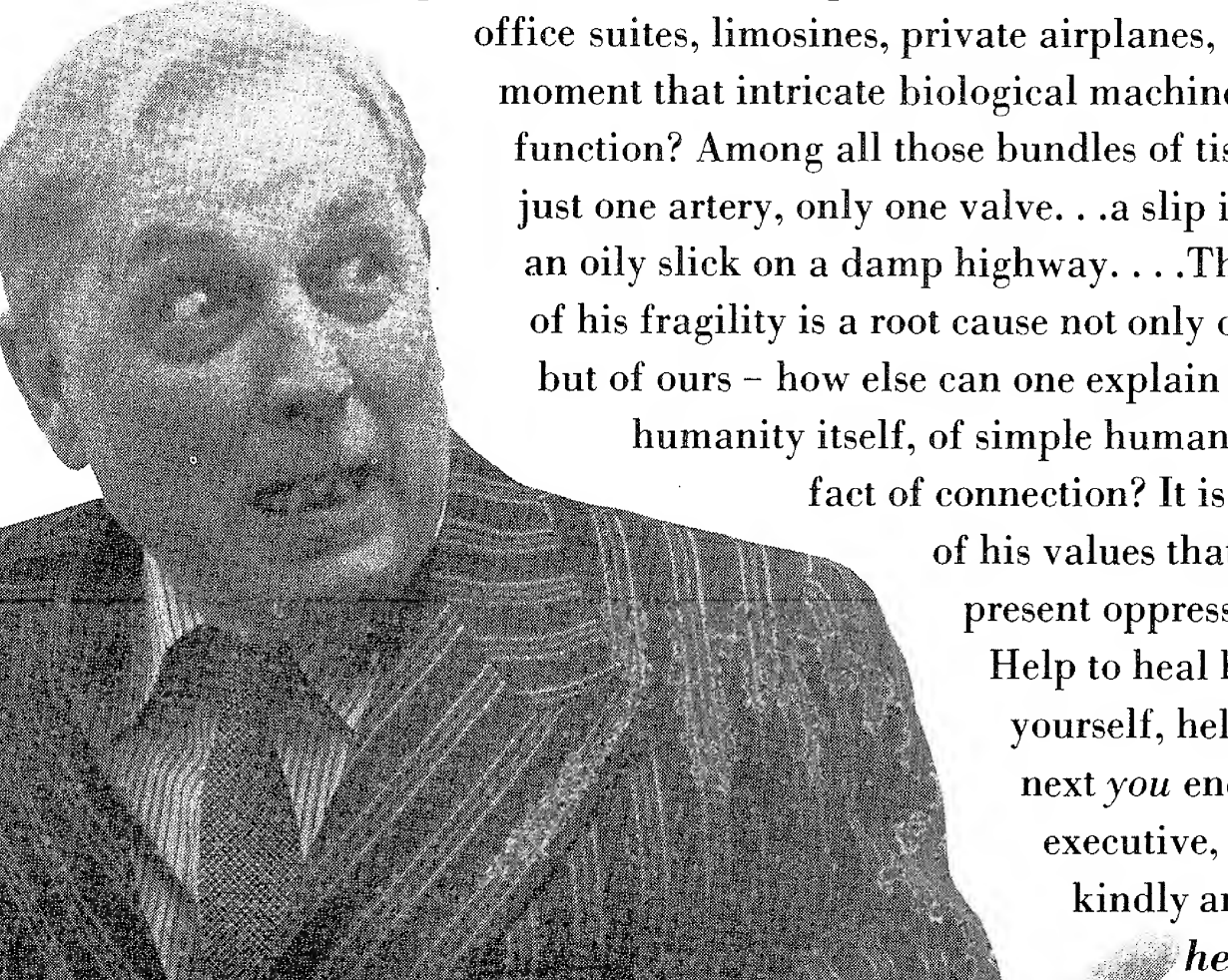
so you and we could have both!) Then we realized it could also serve as a way of literally inserting one's art into the magazine, seeing one's own work in the media. Once that's been done, every issue of *Heresies* #14 ironically becomes a unique item—through the mass-reproductive process.

Mass-reproduced art is a means to combat cultural exclusion. It is sometimes criticized for not being pretty enough. We hope this issue contradicts that idea, even if we can't afford color. We see #14 as a kind of visual laboratory. If it works on a page of *Heresies*, it might work on the walls of your neighborhood, or on the page of a local newspaper. (There's a history of artists using the mass media as unwilling "host," such as Adrian Piper's use of miniature posters in the *Village Voice* in the early '70s to convey her rage about American racism.) "Graffiti," as one wall artist put it, "is the people's art." Artists "defacing" billboards and subway ads have taken up the cause. For better or worse, our society believes what it sees in print, in the media, on the billboards. Knowing this, the small press network has taken on the responsibility for "seeing is believing" from a different viewpoint. All oppositional art is graffiti to some extent, scrawled across the surfaces of society as resistance to oppression, exploitation and misrepresentation, as a way of naming our own selves, of forging an identity apart from that imposed on us. That's what feminism is all about.



"Careful, honey, he's anti-choice."

VULNERABLE

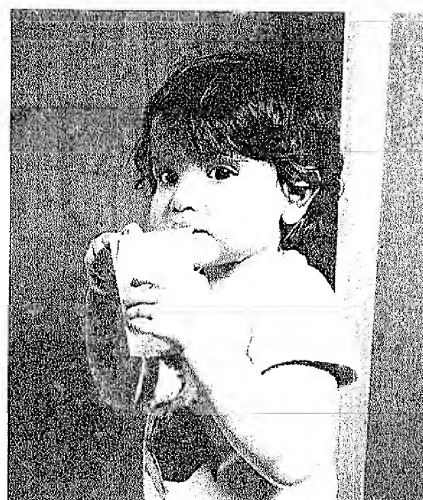
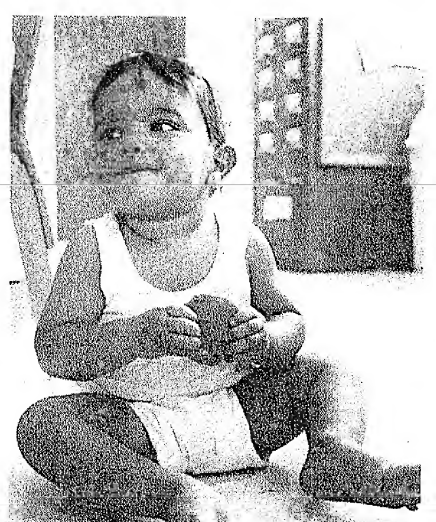


Just as we all are, he is only a delicate envelope of flesh. Perhaps somehow this knowledge weighs on him more heavily than on many of us who are able to bear our mortality without resorting to an elaborate denial system. For what use are positions of directorship, mammoth stock holdings, 30th-floor office suites, limosines, private airplanes, when at any moment that intricate biological machine might cease to function? Among all those bundles of tissue and nerves, just one artery, only one valve. . . a slip in the bathtub, an oily slick on a damp highway. . . The personal pain of his fragility is a root cause not only of his problems, but of ours – how else can one explain his avoidance of humanity itself, of simple human charity, of the fact of connection? It is this imbalance of his values that has led to our present oppressive condition. Help to heal him, help yourself, help us all. When next *you* encounter an executive, remind him kindly and gently that *he is going to die.*

National Mortality Consciousness Day, the Ides of March, 1982.

© Nancy Buchanan 1981

Typeset at the Women's Graphic Center, L.A.



[How lucky I am to have a mother I can enjoy instead of deny, love instead of despise. ^I and know that tomorrow I will not change what I have said about her today. ^{I will} only add to it and go on to rave and rave. ^H I love you Mother. God knows where I would be without ^{her} you. ^D

[Mother, as we used to say when I was growing up is "funny" about telling her age. So I will not upset her by giving the date of her birth. But, needless to say she is getting along in age, and the world no longer values older people, or mothers in the way they once did. ^{And} but I do ^{not} just for raising me so carefully and lovingly ~~as~~ ^{she did}, but because she is my best friend. Even now, God ~~bless~~ her, she is still ready to get out her mother's tools ^{and} at a moments notice she will give me a little bit more mothering when I need it.

[On October 28, 1982 Mother ~~passed away~~ suddenly

and I was left feeling hurt and let down. How could she leave me with ^{out} even saying good-bye?

If I had only known that she would go in her sleep, without a signal, I would

with me when I win, and grit their teeth when I fail? ^{That's it exactly}

[Call me Madame I am unique," was the way Reverend Licorish eulogized mothers



have treated her like a butterfly, never causing her the slightest pain. What am I to do now that she has slipped off without me? Whom will I tell all the boring details of my life? Who will laugh

name, Madame Posey at her funeral. "She was a woman of beauty and concern, you could see that at her annual fashion shows of the fifties and early sixties, in her home, at her parties and dinners, in her

loving relationships with her family and friends, and with the children in the community, ~~for whom~~ ^{She} never forgot to send money for their camp in summer."

The week before she died we spent at my house working on the new doll kit business I just started. She packaged 800 doll kits, in just a few days. I begged her to take it easy.

"Let's go to see a movie or something." "I'm finishing my ^{Beautiful} work" she told me. ^{and}

"You never finish your work Mother.

"I'm finishing mine." she said. ^{My A.}

I loved Mother
just for.

MOTHER (Madame Willi Posey) 1949, in a fashion pose wearing her own creations. photo: Albert Robinson

I LOVE MY MOTHER excerpted from BEING MY OWN WOMAN an autobiography by FAITH RINGGOLD c 1982 editorial remarks by MICHELE WALLACE



we gathered twigs
parks in the city.
we made rope
our loft.

in the
in

Room dedicated
to Teruo (baby)
1981 Kenkeleba
nyc

House

29

19

This is to certify that "LON" is
located in any other in any other, and
not at.

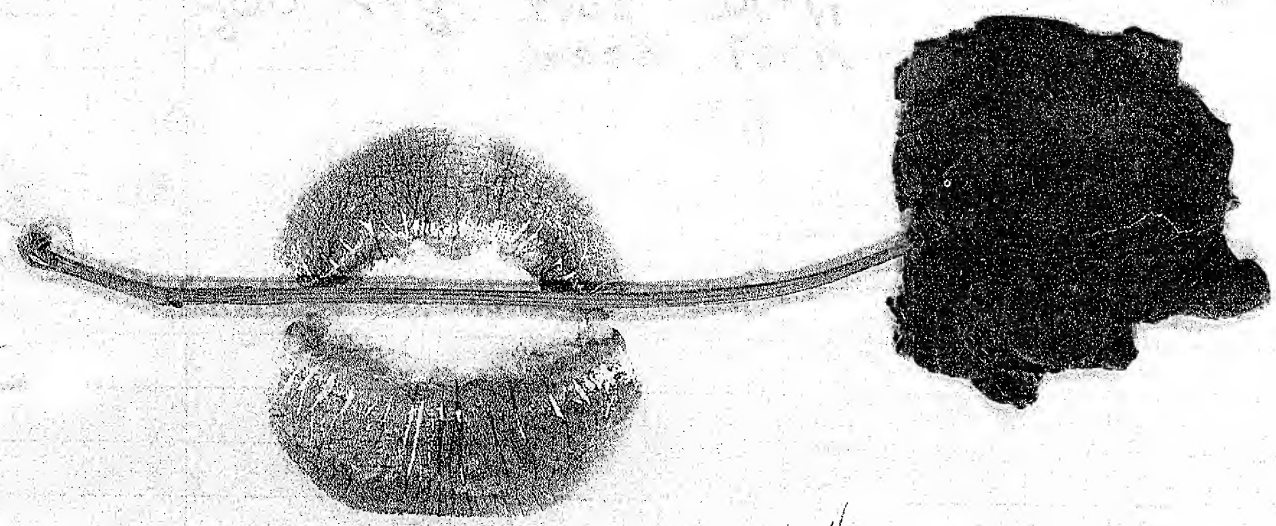
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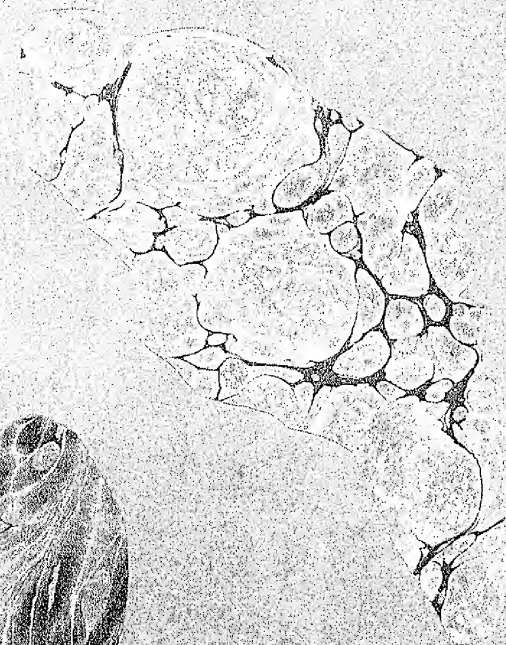
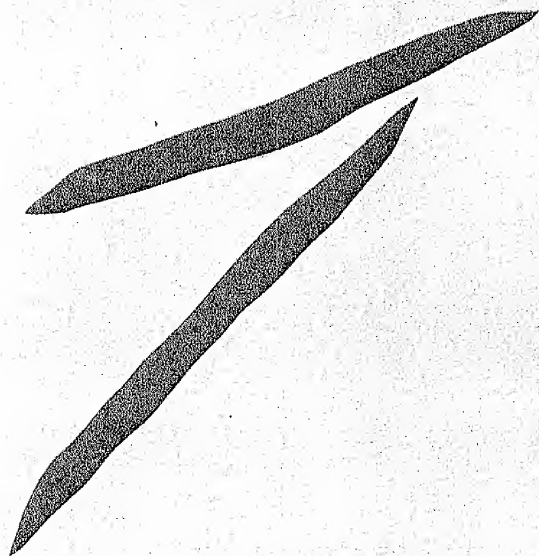
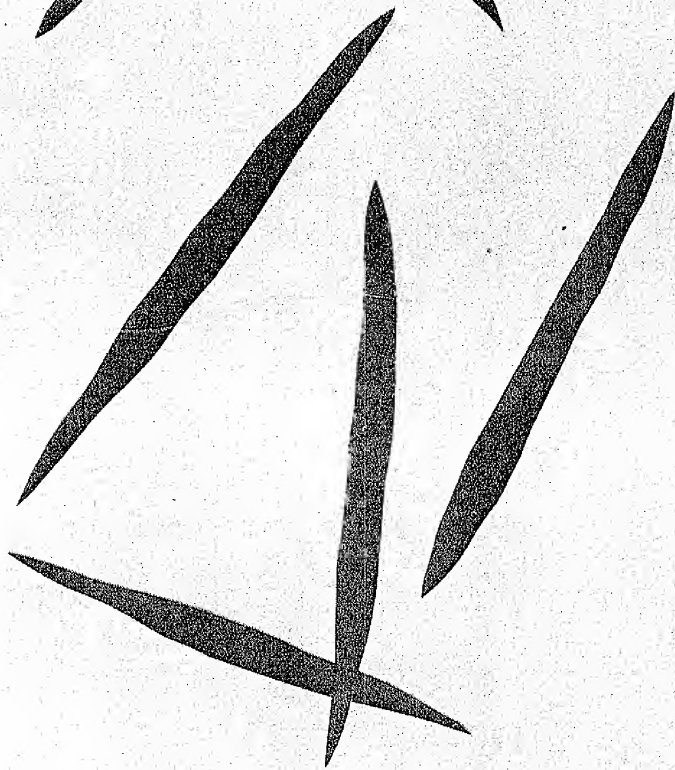
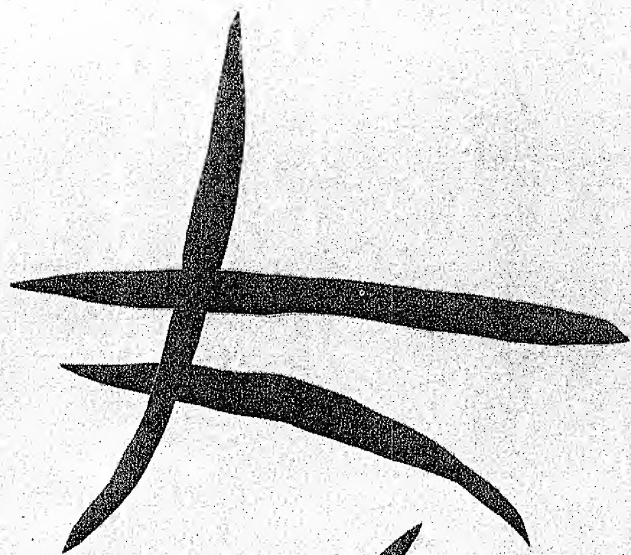
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C. H. Montgomery '87



EXCURSION THRU ADVERSITY

SPRING 91

(fragment)

the news binds
my mind and tongue
like lotus feet

once unwrapped
they remember how to coil
& close off from solid ground
rough stones and soft grass

useless gagged limbs
hanging from the rest of me

i want to work with my hands
put up my swollen legs

work with my hands
ungrasped / make colors
from my flesh / cloth
to cover landless babies
redrawings of the blocks
where memory stops

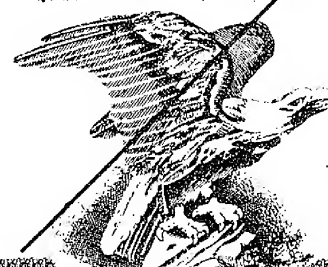
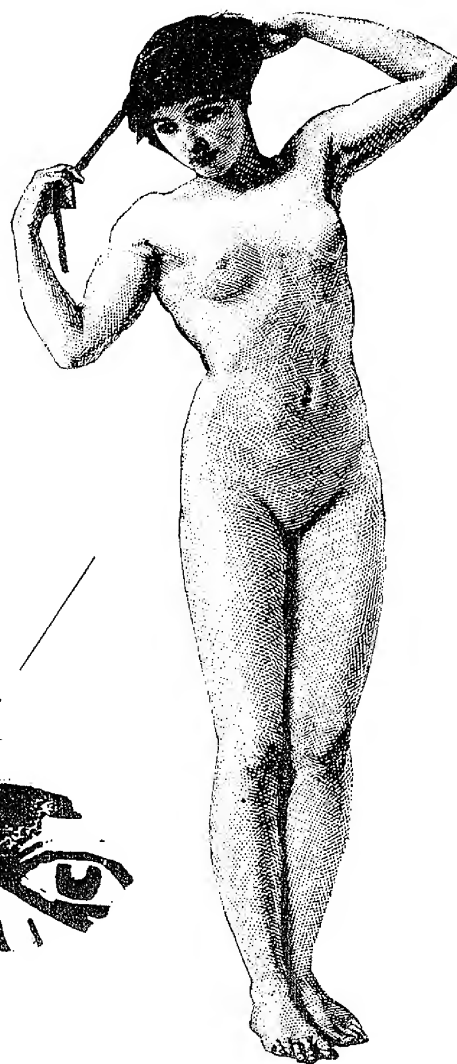
some days you can't push it
we could discuss my skin
your brother marrying a virgin

the bridesmaids without ushers
music therapy for labor pains
even the shoes that marched
from Memphis to Jackson now

in the national
museum
black people's
shoes

black people's eaten away shoes
that were once the news
but not the news
this crush on us
not even the madman in rags
who walks from Harlem to Soho
only traveling Broadway
unable to lift the feet

that weariness
of giving way
while walking still
is the news
no better than
the Yankees
giving it up in the fog
the crowd left
early
it was like
the news
gotta get moving
get on home
before it's all over
wrap up the head & mouth
before they scream
stop everything
find out what to do



THULANI DAVIS

© 1/82

10

NOT NEGOTIABLE

10



JESS' ATTITUDES TOWARD ANIMAL LIFE PRESENT THAT
On the Grand Prairie duck calling is both an art
PARADOX WHICH I HAVE NOTICED IN MANY MEN WHO HAVE
and an occupation. Duck calls are actually given
SPENT A LIFETIME HUNTING AND TRAPPING. THEY EX-
to babies as teethers. As they grown up, young-
HIBIT AT TIMES AN UNSUSPECTED SENTIMENT AND GEN-
sters practice with their calls, both in and out
TLENESSE TOWARDS BIRDS AND ANIMALS WHICH IT IS
of season - and often with guns as well, to the
THEIR BUSINESS TO KILL. I HAVE WATCHED JESS PICK
despair of the local game wardens. Sometimes one
UP A CRIPPLED DUCK, FONDLE IT, AND STROKE ITS
shoots from blinds, which are usually platforms
HEAD WITH ALL THE TENDERNESS ONE MIGHT MINISTER
nailed against trees screened with curtains of
TO AN AILING CHILD. HE OFTEN SPEAKS OF THEM AND
leafy branches. But the most sport is had by wad-
SOMETIMES TO THEM AS THOUGH THEY WERE PEOPLE. THE
ing into a flat, with a good native duck caller,
REACTION MAY BE THE ADMIRATION ONE FEELS FOR AN
until one finds an opening in the trees, enticing
ABLE ADVERSARY, INTENSIFIED, PERHAPS AFTER IT HAS
ducks into range by calling. In this case no de-
FALLEN, BY THE KNOWLEDGE THAT AFTER ALL THE CON-
coys are used; the lure of the call is relied
TEST WAS AN UNEQUAL ONE. PERHAPS IT IS AN APOLOGY
upon. Prairie Wings by Edgar M. Queeny, 1946.

photo to come
@

Berling Holic →

What businesses besides
candy stores, grocery stores,
liquor stores, beauty parlors
& record shops survive in
black neighborhoods?
Hat stores, the ones that caters to
Christian cullid ladies.
Oh....yeah....

The drug stores go to hell way before
they do.

I always marvel at the hats
they put in the windows
-they look like floats.

They s'posed to - spot 'em at a hundred
yards & shit.

I like when they're worn
tilted to the side of the
head.

....& strutted.

Yeah
Re steppin.... (laughter)

Coming Soon DAISY'S CHRISTIAN CULLID LADY

words illustrated with
the cheapest form of
color slide reproduction
to be found

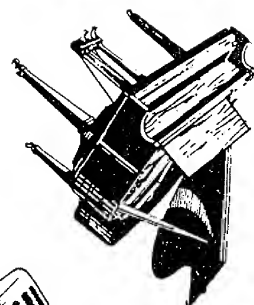
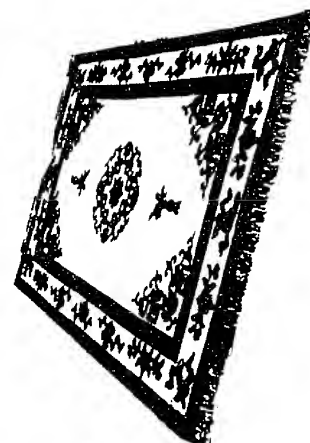
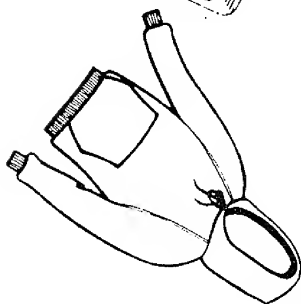
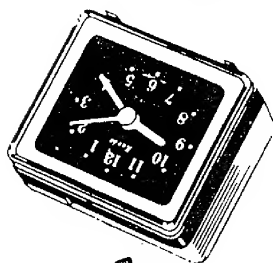
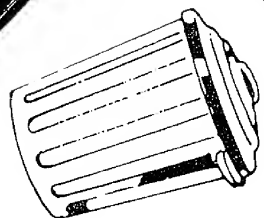
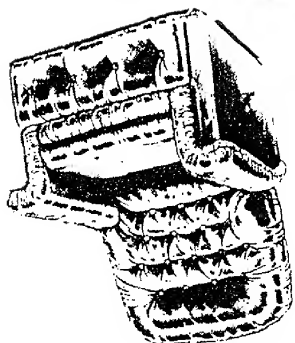
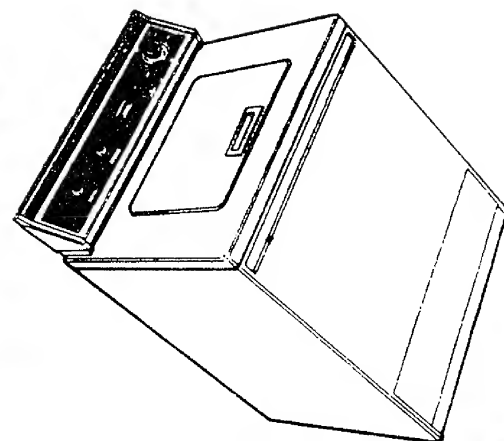
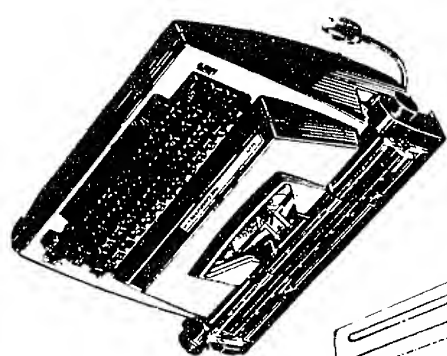
for position
only



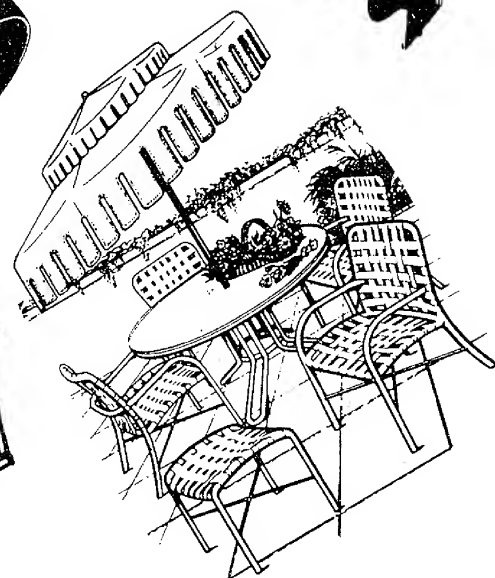
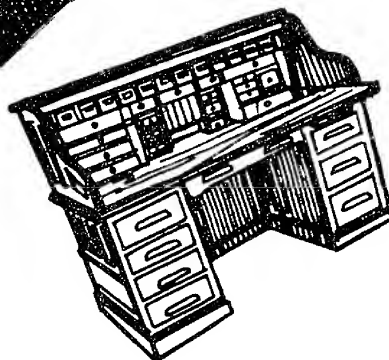
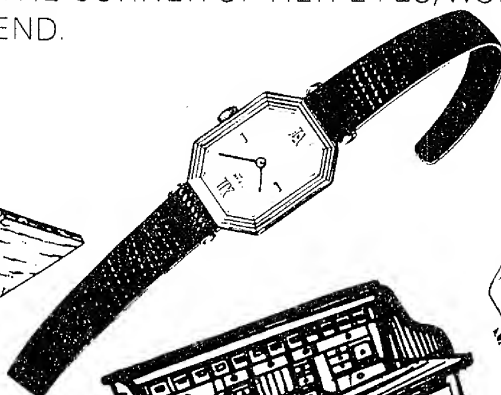
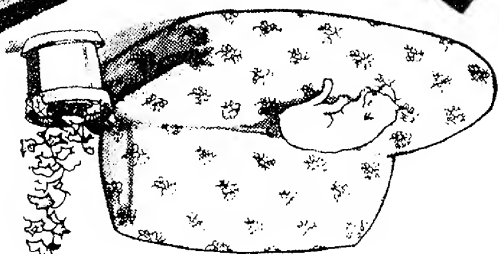
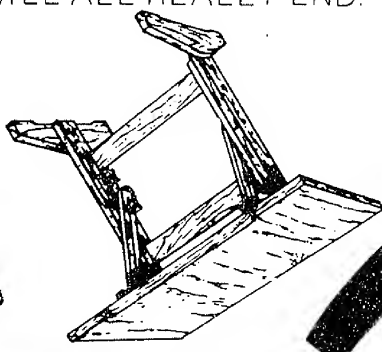
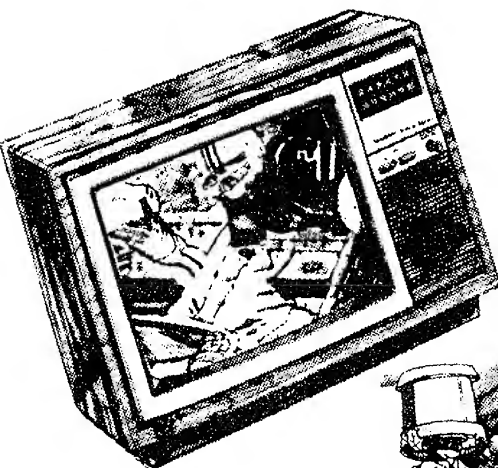
*DON'T TALK DOWN TO ME. DON'T
BE POLITE TO ME. DON'T
TRY TO MAKE ME FEEL NICE.
DON'T RELAX. I'LL CUT THE
SMILE OFF YOUR FACE. YOU
THINK I DON'T KNOW WHAT'S
GOING ON. YOU THINK I'M
AFRAID TO REACT. THE JOKE'S
ON YOU. I'M BIDDING MY TIME,
LOOKING FOR THE SPOT. YOU
THINK NO ONE CAN REACH YOU,
NO ONE CAN HAVE WHAT YOU
HAVE. I'VE BEEN PLANNING
WHILE YOU'RE PLAYING. I'VE
BEEN SAVING WHILE YOU'RE
SPENDING. THE GAME IS
ALMOST OVER SO IT'S
TIME YOU ACKNOWLEDGE ME.
DO YOU WANT TO FALL NOT
EVER KNOWING WHO TOOK YOU?*

thought to have powers of communicating with the spirits of the dead. 6. A surrounding environment in which something functions and thrives. 7.a. A specific type of artistic technique or means of expression as determined by the materials used or the creative methods involved. b. The materials used. — This page, an aspect of *Woman (as Medium)*, is from *PRESENCES*, Joan Lyons 1979-1981

accomplished, conveyed, or transferred. 4. An agency, such as a person, object or quality, by means of which something is accomplished, conveyed, or transferred. 5. A person, object or quality, by means of which something is accomplished, conveyed, or transferred. 6. A surrounding environment in which something functions and thrives. 7.a. A specific type of artistic technique or means of expression as determined by the materials used or the creative methods involved. b. The materials used.



EVERYONE ALWAYS SAID SHE WAS A SUCKER FOR HAPPY ENDINGS AND SWEET BEGINNINGS. SUDDENLY THE RUG WAS PULLED OUT FROM UNDER HER FEET, THROWING HER WORLD INTO A STATE OF UNCONTROLLABLE FRENZY. THE FEELING WAS UNLIKE ANY SHE HAD EVER KNOWN. THE ROOM STARTS SPINNING SLOWLY AT FIRST, THEN FASTER AND FASTER, UNTIL NOTHING IS STANDING STILL. SHE LOOKS AROUND FOR SOMETHING FAMILIAR, SOMETHING TO GRASP, HALT THE ACTIVITY STOP THE SPINNING, BUT NOTHING IS CLOSE ENOUGH TO. . .TO. . .SHE STRETCHES OUTSIDE OF HERSELF, SPINNING ACROSS FROM ROOM TO ROOM, OVER THE WALLS ONTO THE CEILING AND BACK DOWN TO THE GROUND. HER EYES MOVING FROM OBJECT TO OBJECT CRITICALLY ANALYZING EACH ONE UNTIL IT ALL BLURS INTO ONE, ONE BIG OBJECT WITH ONE ULTIMATE MEANING. APPEARING TO BE THE SAME CRAZY THING, THIS ONE OBSESSION, NOT CONTROLLING IT, JUST CONTAMINATING EVERYTHING IT TOUCHES UNTIL THE BODY BEGINS TO FEEL LIKE IT'S HARBORING A FUGITIVE, AN ACCOMPLICE TO THE CRIME, NO, HARBORING THE FUGITIVE INVOLUNTARILY. PHYSICAL DISEASE SPREADING OUT OF CONTROL, PUT UP BARRIERS, STOP IT, STOP IT, TRYING TO STOP IT NOW! SHE TAKES A DEEP BREATH. . .UH. . .ONE. . .UH. . .TWO. . .UH. . .THREE. . . AHHHHH. RELAX, SLOW IT DOWN, SPIT IT OUT, VOMIT IT OUT, SHIT IT OUT, GET IT OUT. OUT OF YOUR BODY. NO FOREIGN MATTER HERE. I REPEAT NO FOREIGN MATTER HERE. HER FOOT CATCHES ON A LOOSE BOARD. SHE BEGINS FALLING, STOPPING, STOPPING THE ACTION. WAIT. STOP. SHE LOOKS UP, TAKES A FINAL GLANCE AROUND THE ROOM, LOOKING AT EVERYTHING ALL AT ONCE OUT OF THE CORNER OF HER EYES, WONDERING WHEN IT WILL ALL REALLY END.



WAITING FOR...

...A MEANING

WAITING TO BE WITH IT

WAITING FOR...

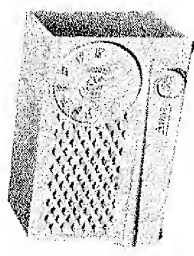
...A MESSAGE

WAITING FOR IMMEDIATE GRATIFICATION

WAITING FOR THE REAL THING

WAITING FOR CHANGE

WAITING FOR NO MORE PAIN



"THE WAITING GAME"

SUGGESTED AUDIENCE:
MEMBERS OF THE
BABY BOOM GENERATION

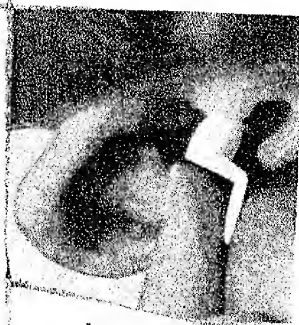


USE
ONE DIE
ONLY



WAITING TO GET THROUGH EVERYDAY

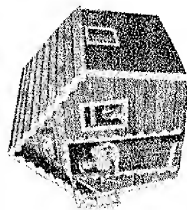
WAITING FOR...
...THE
BUTTON
TO
BE
PUSHED



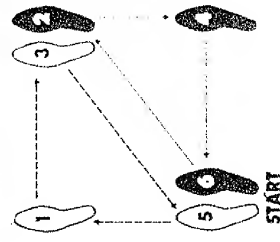
WAITING FOR THE BIG BANG

WAITING TO FORGET

WAITING TO FULFILL EXPECTATIONS



WAITING TO TAKE OVER



©1981 B. NAIDUS

DEDICATED TO ALL THOSE WHO JUST SIT BACK AND WATCH IT HAPPEN TO THEM

P
R
A
W
I
T
S
I
D
A

Handwritten signature and circular stamp in the top right corner.





BOTTLE NECK TAKES

pieces and
cable

[illegible]



H.C.M.

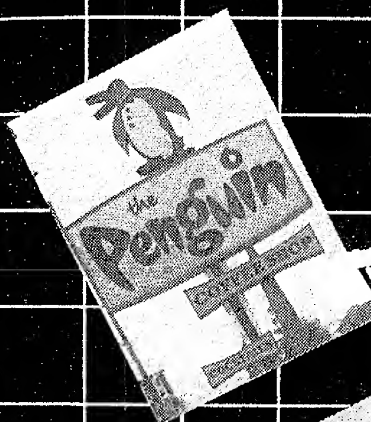
WILDLIFE OF L.A.

For Wild Ones.

Dedicated to my brother
Peter Kevin "Pit" McCracken,
AKA PK Turtle,
and brother like William Gordh,
AKA Dead Dog.

Recite words in a
whisper to your own
rhythm while snapping
fingers, imagining a
low slow sunny sweat:

Wild Bird . . .



Wild Moose . . .



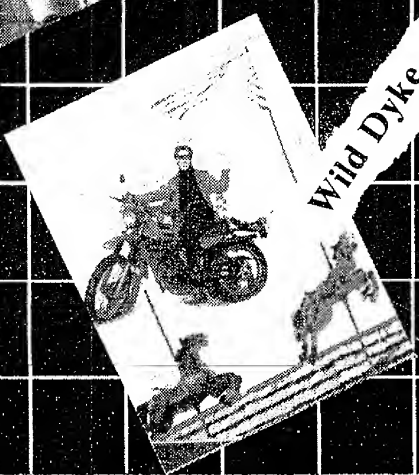
Wild Cat . . .



Wild Chick . . .



Wild Dyke . . .



Wild responses please:

Jerri Allyn
c/o Tylergraphics
158 W. 23 St. 5 fl
N.Y., N.Y. 10011
© JA/Artist 1981



Question:

(Choose honestly, and then act upon with clear conscience, the correct answer from the following variety of options.)

- a. Have we ever been able to afford,
- b. Could we ever continue to pay for,
- c. Hell No!, end now

our own Political Irresponsibility.



NY TIMES, OCT 27, 1981
"33 HAITIAN CORPSES,
washed ashore, on
Hillsboro Beach, 10 miles
North of Fort Lauderdale.
Among them were
pregnant women
THE 31 SURVIVORS
OF THE ACCIDENT
HAVE BEEN THROWN
INTO JAILS...
Act of 1965

ATLANTA, Ga.
Williams, a 23-year-old
music promoter and
gambler, is charged
with first-degree murder
the last two of the murders
from 1979 to 1981 and
children in the predominantly
black section of the city
were black as 13

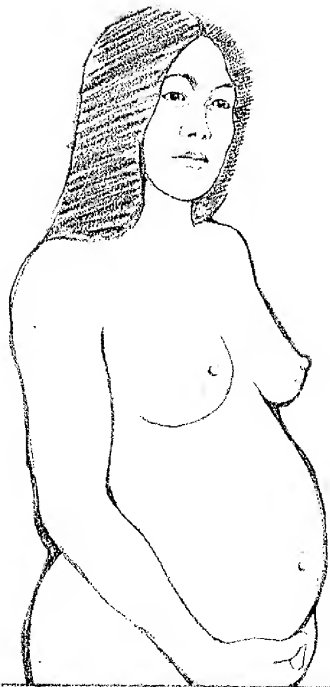
NY TIMES, DEC 27, 1981
"...WHITE SOUTH
AFRICA
routinely
congratulates itself
on a new
labor dispensation?

Quote of the day, Oct 26
"WE ARE NOT GOING
TO FORCE ANY CHILD
WHO DOES NOT WANT
AN INTEGRATED
EDUCATION TO
HAVE ONE..."
BELL
SECRETARY OF
U.S. EDUCATION

166
1981
1938
1982
2001

Answer:

Hell, NO!

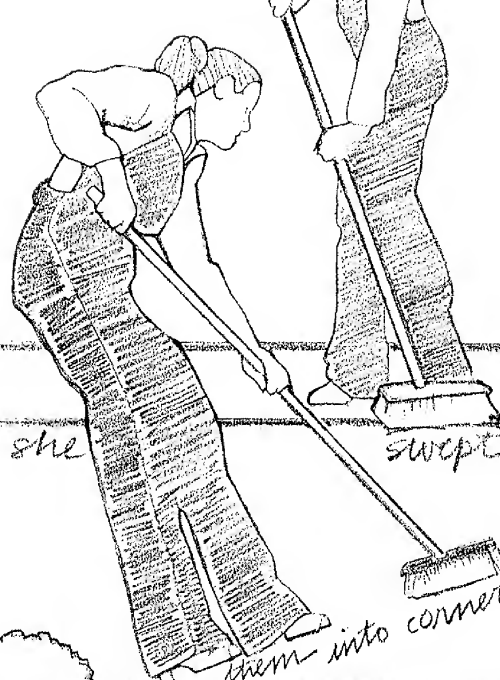


after the wedding he



filled her belly
up with promises

and joyless chores she

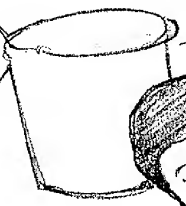


swept

them into corners



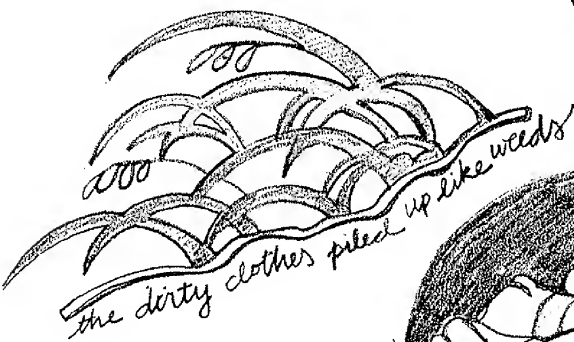
turning slowly on a bucket



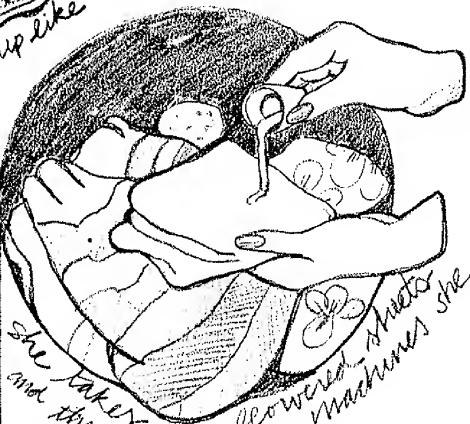
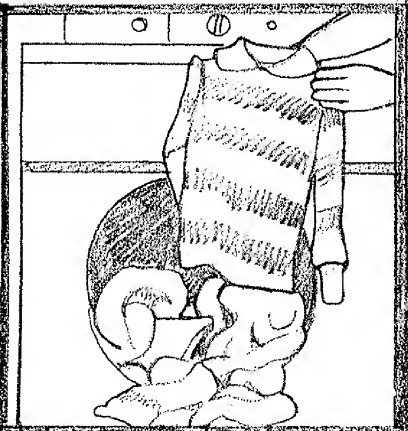
spilling babies out of obligation



wiping mornings afternoons & evenings clean



the dirty clothes piled up like weeds



she takes the flowered shorts
and throws them in machines she

sits and chain smokes menthol cigarettes

letting the minutes spin into years and the promises wash themselves.



Arari 1/31

gloria bornstein

postscripts from the patriarchy

*24 dream edits
\$100 an hour
you're going to die*

*I'm gagging
a penis emerges from my throat*

*my shoes are black boxes
with no direction*

*I climb a ladder to my father's room
my ancient beads hang down
as I lean over to kiss him
he pulls the necklace into a heavy rope
dragging me down into
his rage is purple with no breath*

*I hear whispers and phone calls
from my mother
who is dying
she or I*


*I awaken to hear thumping
against the glass wall in the bedroom
a female lion is scratching the glass
my husband draws a small pistol
and shoots the beautiful animal
his one bullet misses
but creates a small hole in the glass
the lioness places a long claw
within the delicate hole
pulls and shatters the glass*

*the full moon falls
circling me twice
I catch it
as it dissolves
into white sound*

Moon Journey by Indigo

Cartography 1982

1. find an oval stone.
2. wash it in rose water.
3. hold tight in yr right hand.
4. CARESS entire face with yr left.
5. Repeat Repeat Repeat.
Again & Again & Again.
6. With stone in my left hand.
7. Walk to a tree wherein
lives a spirit friend/Sit.
8. facing direction of yr
mother's birth place.
9. Put yr hands tight
in your basin.
10. close yr EYES
11.
yr on yr
way.



DEAR ABBY: My husband and I have been having a little domestic trouble so I finally got him to go to a marriage counselor with me. We were advised to take an interest in each other's hobbies. Well, I'm trying, but it makes me sick to my stomach to go down to the city dump and shoot rats. My husband gets in training for deer hunting this way. Must I join him in this sport? — NO SHOOT-ER

DEAR ABBY: A couple of women moved in across the hall from me. One is a middle-aged gym teacher and the other is a social worker in her mid 20s. These two women go everywhere together and I've never seen a man go into their apartment or come out. Do you think they could be Lebanese? — CURIOUS

DEAR ABBY: I am an Italian man, age 34. I am medium build and am told that I am good-looking. I drive a sight-seeing bus by day, so I speak a little English. I am single and would like to correspond with an American woman between the ages of 30 and 60.

She doesn't have to be beautiful, but I want one who has a steady income and owns a late model American automobile.

If you know of a woman who would like to correspond with me, please ask her to send a picture of the automobile.

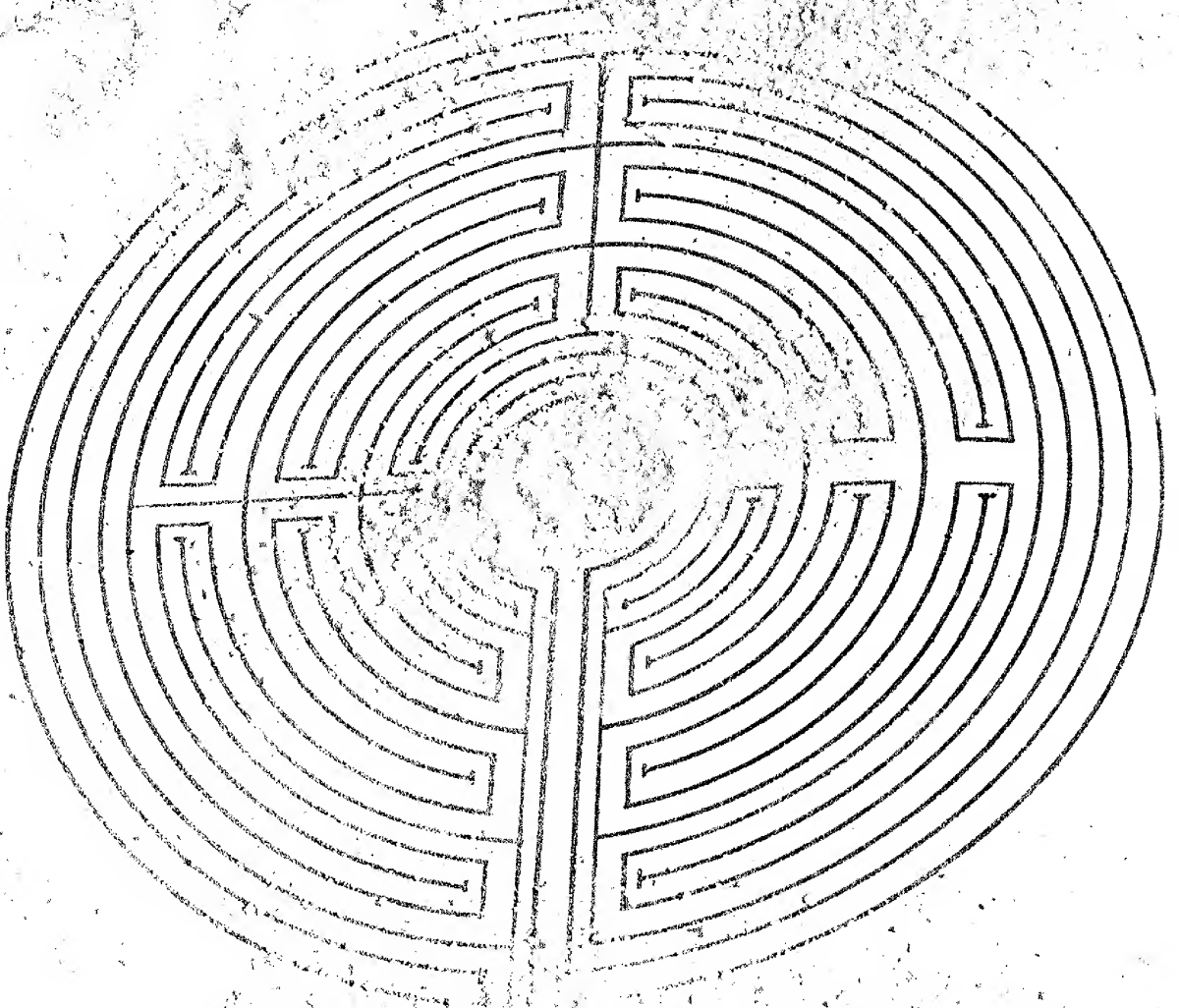
— VITO IN NAPOLI

LAURA NEWMAN

(n)

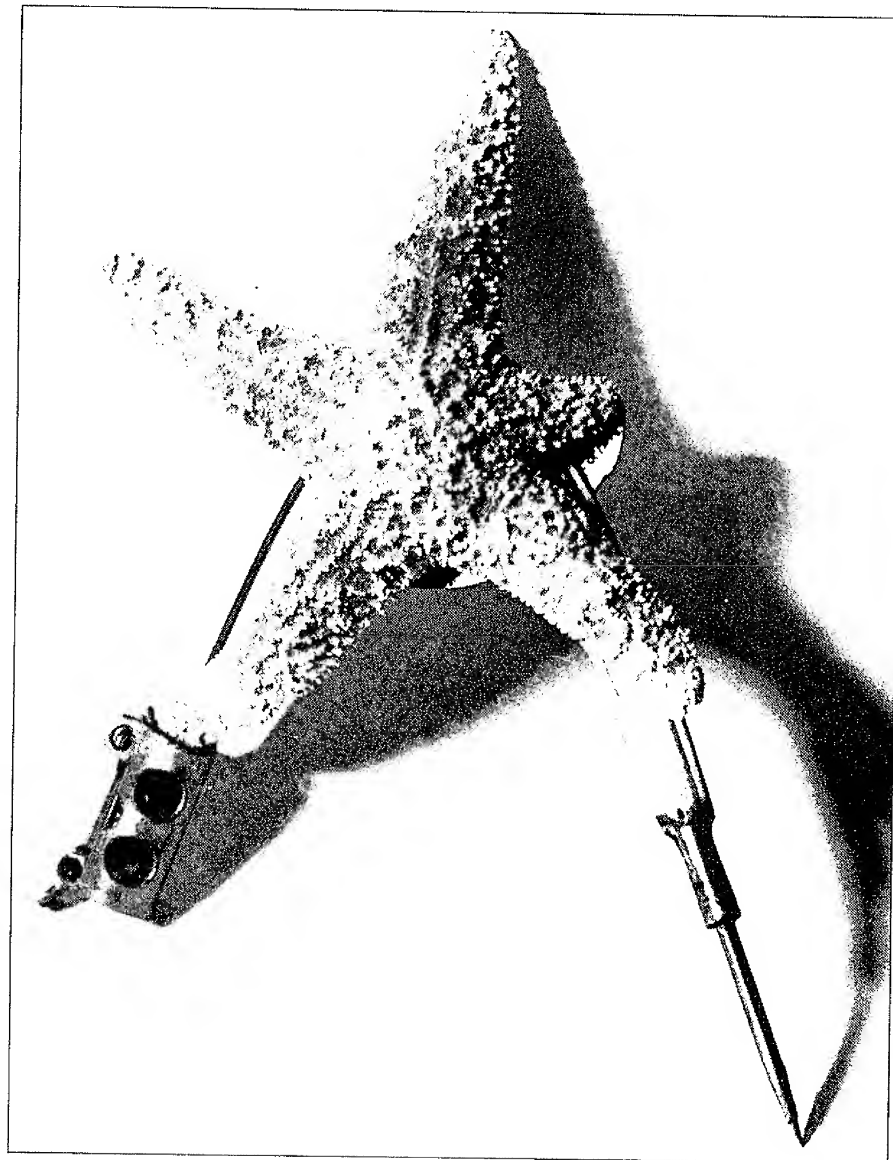
CAN YOU FIND YOUR WAY TO THE MAZE?

IN the centre of this maze is a
treasure. To find it, you must
follow the path that leads to the
centre. Look for the path that
leads to the centre.

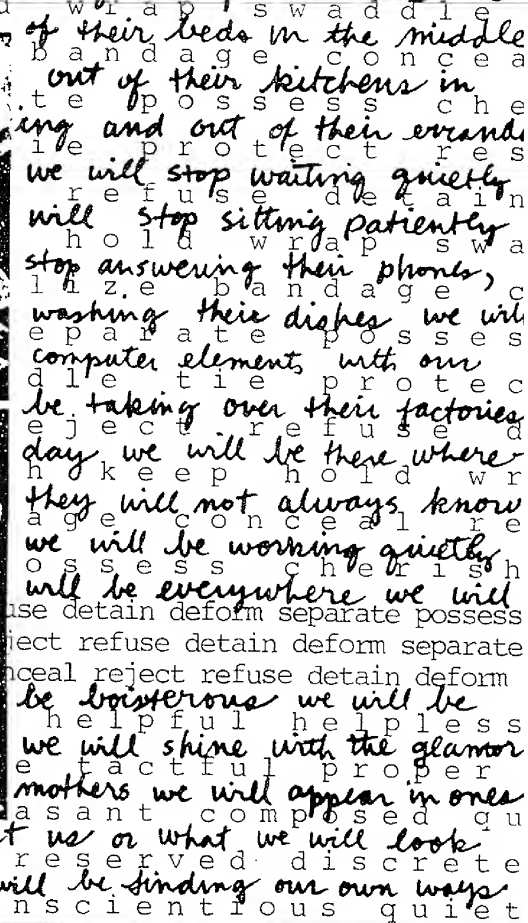
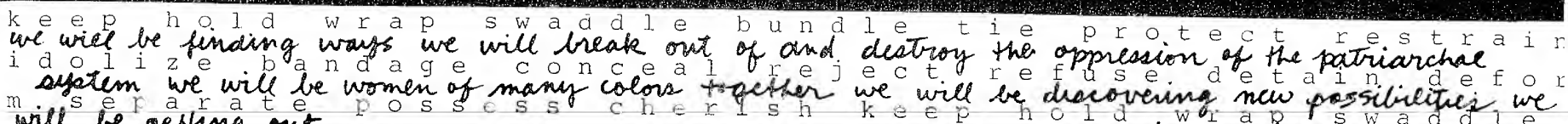
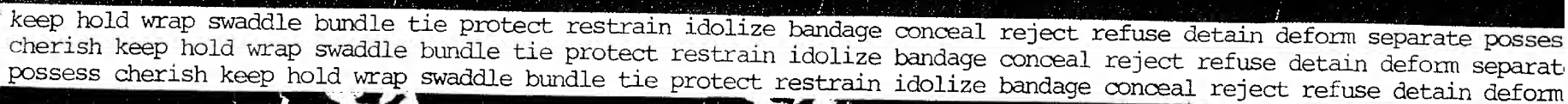


To enter by the
maze and find the
treasure.

starfish
regenerations:
Mutations
that occur
in
the condition
before
wholeness.







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Heresies is now accepting advance orders for a reprint of The Great Goddess issue at a special prepublication price—only \$5.00. Bookstore price: \$7.00

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Letters

Dear Editors:

Thank you for Issue #13 on Feminism and Ecology. It is the growing awareness that the root causes of all struggles are the same that gives us hope for change as we grow in strength and numbers.

Your issue was primarily from and about East Coast women and we wanted to tell you what we are doing in the West.

Last spring we sponsored a one-day conference entitled "Women and the Environment" with speeches from five women, including Angela Davis, Winona LaDuke (WARN), Anna Gyorgy (WLE, Amherst), China Galland (Women in the Wilderness), and Peggy Taylor (editor, New Age magazine). In addition, 50 workshops were led by women on such topics as alternative energy, anti-nuclear organizing, organic farming, Third World women, population, world hunger, and many more.

Out of this conference has emerged a class on eco-feminism at Sonoma State University in California. University courses are also being offered at the University of California, Santa Cruz.

We are currently in the process of putting together the conference proceedings for publication and are working on a two-day conference for this spring.

The work is continued and ongoing as we make connections with other individuals and groups and as the mailing list and network grows. In the works are other publishing projects, including a regular newsletter and perhaps even a book project.

It is crucial in light of the current administration that people everywhere become active and aware of the issues that threaten our very survival. Thank you for the work you have done in this regard.

In strength and solidarity,
Susan Adler, Carol Hoyt, Eris Weaver
Women and the Environment
637 Dexter Street
Santa Rosa, CA 95404

Dear Heresies:

Thank you! Finally a forum where there are no right or wrong answers to the issue of sexuality but merely a place where we can begin to communicate.

In January of 1980, I decided to turn my fantasy of wanting to write into a reality. The first market I found was establishment

pornography. I have been making my way through this obstacle course of the porn market. I write what I want to write and, so far, it has been accepted. Even more than that there appears to be a demand for the female view.

I have met other creative women involved in this business. And there is one thing of which I am sure: Women will not change the way they are viewed by men by eliminating pornography. First, women will never be able to eliminate porn. It is short-sighted arrogance to think that this is possible. Women must make their own pornography, their own erotica (if a change in terms makes it easier to understand).

We all have a right to our own sexual fantasies. Many men feel just as confined as women by the establishment view of pornography. We can do more to non-objectify ourselves by taking responsibility for our own images.

How tiring it is to read "women's" magazines that ignore sex because it is too difficult a subject. The result is that by eliminating sex we eliminate humor and without our ability to laugh we are lost.

I agree whole-heartedly with the concept of *Heresies:Sex!* The time for saying "No" is past. It is time for YES.

Sincerely,
Veronica Anton
Sexual Adventure
New York, NY

Dear Heresies Collective:

With a lot of regret I am returning the enclosed with a request that no more renewal notices be sent to me because I do not intend to renew. I have mulled over this decision for some time. The reason is that I no longer see *Heresies* as—from my point of view—radical. I am aware that many of you probably consider yourselves radicals because you are either socialists or communists or so inclined, but for me socialism-communism, etc., are as outworn as capitalism. Indeed, they are basically the same as they are both based on ripping off the planet. I see no difference in wrecking the planet in the name of the State or in the name of Exxon. So, if by heresies you imply your—to you—radical ideas about work and property, I beg to disagree completely.

(cont'd on p. 47) 45

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Photographs by Sarah Jenkins

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Letters

(cont'd from p. 45)

Capitalism, socialism, fascism, corporatism, etc., etc. All past heresies—no longer heresies.

If "heresies" is to apply to your feminism, I find your feminism very tame indeed. This is the feminism of women's studies and the possibly subconscious, but very real, determination to continue to reform the male but not to leave him and his ten-thousand-year-old empire and strike out on your own. That would be radicalism.

Your issues, as exemplified by Music, Sexuality and even the most recent one on Ecology, all reflect a total—or almost total—commitment to heterosexuality. There is little or nothing in your pages for the radical lesbian.

I found the issue on Sexuality particularly appalling. Nothing radical about it. Male-inspired in the sense that all of your thought patterns are—whether or not you are aware of this—a part of our male-dominated and male-inspired culture.

A truly radical piece in a Sexuality issue would have been a series of interviews with straight women by lesbians and the straight women would have been questioned as to WHY THEY ARE HETEROSEXUAL. A reverse type questionnaire—if you can see what I mean. Instead of male-inspired S/M, we could have had a piece on the lesbian erotic with a lot of emphasis on how it differs, and will differ even more if so allowed, from the hetero patterns of sexuality.

As a woman who has been a radical ecologist even before she was a radical feminist I did hope for better things in the Ecology issue. But the only heresy I found in its pages was the Crucified Coyote. This page I greatly appreciated. Otherwise I found the issue rather banal and was quite disappointed by Ynestra King. I have known her to write with more perception and insight. Another essay purports to teach us that women are not more part of the ecology than men...but they are. Women are obviously more deeply connected to the life forces of the planet on which and in which we live. Women can—and should—identify with all other living forms—from rocks, mountains, oceans to birds, mammals, fish, etc., etc. Woman is along with all of this the Exploited. The male—as far back as we can trace him in prehistory—is the Exploiter. This is never brought out in anything in the Ecology issue.

If I subscribe to a publication such as yours, it is to find new explorations of the new territories of women and life on earth. Not to find a rehash of old dead thought patterns fished out of the dying civilizations and cultures of a male-dominated world.

And that Music issue contained almost nothing on the new music by women—lesbian women—music with which I can identify...

So—although I hate to quarrel with

women and intensify our deep divisions, yet I cannot continue to read and in any way support a publication such as *Heresies* when almost all of its content is the antithesis of the goals and visions that I pursue myself.

There is nothing in *Heresies* for the radical lesbian.

With sorrow and without rancor
yours
Ruth Douglas
St. Helena, CA

Dear Wimmin of *Heresies* and Pat Califia:

I've been meaning to write this letter for quite some time now, but once again I moved from the West to the East Coast, and it takes a while, not to mention a lot of energy, to pull out roots, and to start all over again.

I want to thank you, Pat, for writing such a strong statement about our struggles, and I want to congratulate *Heresies* for printing it. It all takes a lot of guts, I know, 'cuz yes, I'm one too.

I'm a 28-year-old butch, white, working-class, fat top. I've been doing S/M for several years now, and by following Pat's (and others') various published articles, I find our experiences seem to be very similar. I've been talking about S/M with feminists all over, I was one of the dykes that organized the first S/M workshop in Michigan in '79, and it burns me out.

I'm sick and tired of being trashed, abused, and oppressed by these so-called sisters, therefore I've cut myself off from politically correct feminists. It hurts too much. On the other hand, I find, faggots are very supportive. I was a raving separatist for five years, and in my heart it's still only dykes I want to be with. But I believe it will take us years to figure out how to live without being so self-destructive and non-supportive. In the meantime I want, and need, support and I'm putting my energies into people, places and organizations that support me. In this case, right now, I'm working as a writer and photographer for *Body Politic*, the best gay magazine, besides the *Advocate*, in North America.

Also, I'm involved in a 1982 National Gay Conference, fighting for the right to talk about S/M, pornography, child sex and other "hot" issues on sex.

Unfortunately, the wimmin's community here, or rather the majority of that community, is too threatened to talk about it. It's sad. Therefore, I have to resort to writing as a means of communicating with other S/M dykes.

I would like to hear from other dykes with the same problems, ideas, fantasies, hopes, fears.

Keep up the good work.

Judith Van Dyke
105 Hiawatha Road
Toronto, Ontario
Canada, M4L 2X7



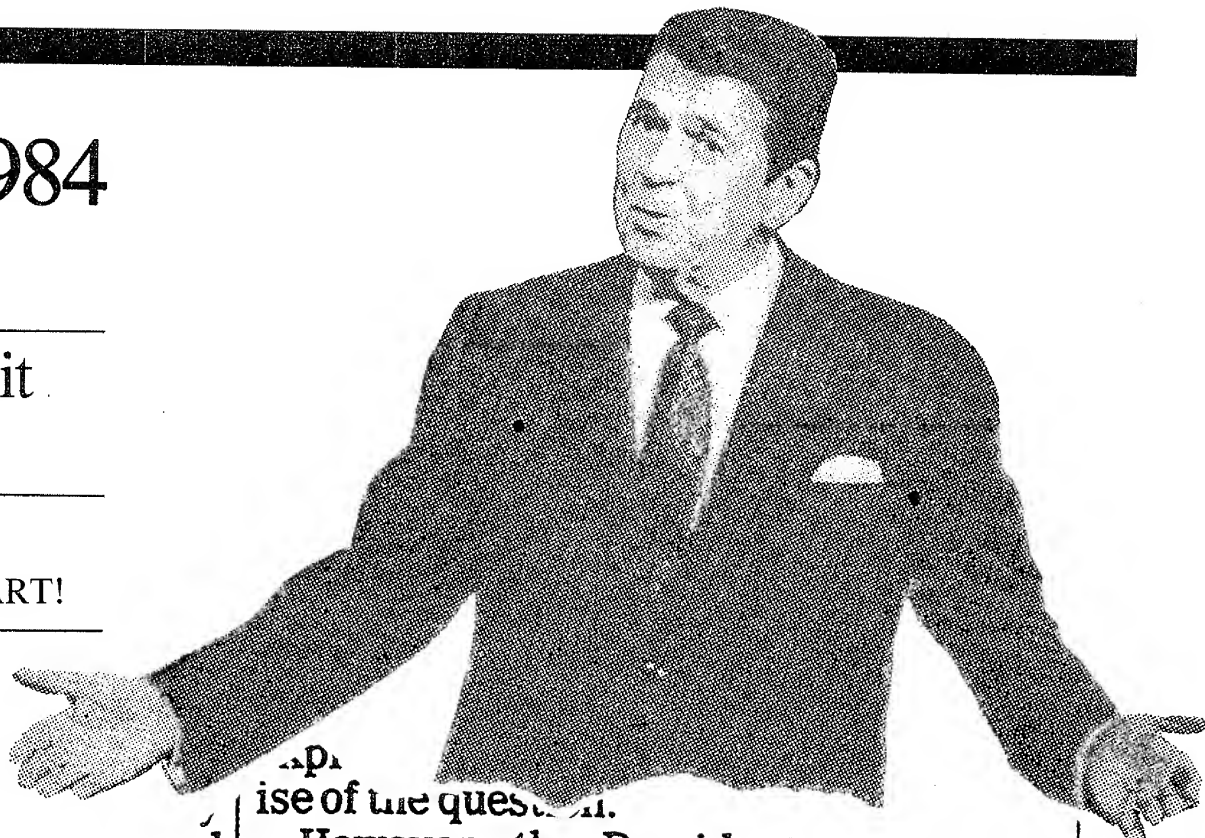
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However, the President went on to
give his personal recollections of histo-
ry, which seemed to clash with widely
accepted accounts of the past.

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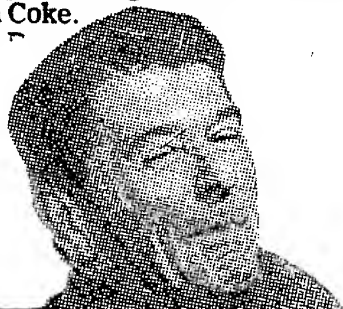
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mustache
s hair back to its normal color.

After receiving a call from Presi-
dent Reagan, the general ordered a
cheeseburger, a large order of french
fries and a Coke.

General



HERESIES

A FEMINIST PUBLICATION ON ART & POLITICS
P.O. Box 766 Canal Street Station NYC 10013



The Women's Pages

Issue 14 Collective: Lyn Blumenthal, Cynthia Carr, Sandy De Sando, Sue Heinemann, Elizabeth Hess, Alesia Kunz, Lucy R. Lippard

Design: Cynthia Carr

HERESIES is an idea-oriented journal devoted to the examination of art and politics from a feminist perspective. We believe that what is commonly called art can have a political impact, and that in the making of art and of all cultural artifacts our identities as women play a distinct role. We hope that HERESIES will stimulate dialogue around radical political and aesthetic theory, encourage the writing of the history of *femina sapiens* and generate new creative energies among women. It will be a place where diversity can be articulated. We are committed to the broadening of the definition and function of art.

HERESIES is structured as a collective of feminists, some of whom are also socialists, marxists, lesbian feminists or anarchists; our fields include painting, sculpture, writing, anthropology, literature, performance, art history, architecture and filmmaking. While the themes of the individual issues will be determined by the collective, each issue will have a different editorial staff made up of women who want to work on that issue as well as members of the collective. Proposals for issues may be conceived and presented to the HERESIES Collective by groups of women not associated with the collective. Each issue will take a different visual form, chosen by the group responsible. HERESIES will try to be accountable to and in touch with the international feminist community. An open evaluation meeting will be held after the appearance of each issue. Topics for issues will be announced well in advance in order to collect material from many sources. It is possible that satellite pamphlets and broadsides will be produced continuing the discussion of each central theme. In addition, HERESIES provides training for women who work editorially, in design and in production, both on-the-job and through workshops.

As women, we are aware that historically the connections between our lives, our arts and our ideas have been suppressed. Once these connections are clarified they can function as a means to dissolve the alienation between artist and audience, and to understand the relationship between art and politics, work and workers. As a step toward a demystification of art, we reject the standard relationship of criticism to art within the present system, which has often become the relationship of advertiser to product. We will not advertise a new set of genius-products just because they are made by women. We are not committed to any particular style or aesthetic, nor to the competitive mentality that pervades the art world. Our view of feminism is one of process and change, and we feel that in the process of this dialogue we can foster a change in the meaning of art.

HERESIES COLLECTIVE: Lyn Blumenthal, Marion Cajori, Cynthia Carr, Sandy De Sando, Sue Heinemann, Elizabeth Hess, Arlene Ladden, Lucy R. Lippard, Carrie Rickey

Associate Members: Ida Applebragg, Patsy Beckert, Joan Braderman, Mary Beth Edelson, Janet Froelich, Harmony Hammond, Joyce Kozloff, Melissa Meyer, Marty Pottenger, Elizabeth Sacre, Miriam Schapiro, Amy Sillman, Joan Snyder, Elke Solomon, Pat Steir, May Stevens, Michelle Stuart, Susana Torre, Elizabeth Weatherford, Sally Webster, Nina Yankowitz

Staff: Sandy De Sando (Circulation Coordinator), Cynthia Carr and Sue Heinemann (Production Coordinators), Patricia Jones, Alesia Kunz (Administrative Coordinators).

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UPCOMING ISSUES

No. 15: Racism Is the Issue: What is racism to you—personally/analytically? What are its historical, economic, institutional, media, mythic roots? Where does it get tracked (homes, bedrooms, workplaces)? How is it used (e.g., cultural imperialism)? If it isn't racism, what is it—light/dark, nappy/straight, etc.? How does racism affect women's relationships? And how can we unlearn it from both sides?

No. 16: Women's Groups—Time to Raise Hell! What actions/projects/plans are you working on? Why? What are your suggestions for organizing, mobilizing, grasping the public imagination? We're looking for action-oriented material from progressive political and cultural groups all over the world. Please contact us NOW.

Guidelines for Contributors. Each issue of HERESIES has a specific theme and all material submitted should relate to that theme. Manuscripts should be typed double-spaced and submitted in duplicate. Visual material should be submitted in the form of a slide, xerox or photograph. We will not be responsible for original art. All material must be accompanied by a stamped, self-addressed envelope for it to be returned. We do not publish reviews or monographs on contemporary women. We do not commission articles and cannot guarantee acceptance of submitted material. HERESIES pays a small fee for published material.

We wish to thank the following people for much-needed contributions: Carl Andre, D. D. Biederwell, Nancy Bless, Judith Brodsky, Jamie Canvas, Anne Casale, S. Cusich, William Dodge, T. Edell, C. Anna M. Eisbach, Joann Factor, Claudia Fantino, Ellen Finkelstein, Ward Fliessner, Front Range, Francis Giovani, S. Goldwater, Jr., Judith Grunenst, Jean Hardisty, Veronika J. Harkins, Brett Harvey, Katherine Hine, Kelly Hodges, Valerie Hollister, Ana Ionnitiu, Kate Isler, Arlene Johnson, Jerry Kearns, Wyona King, Fay Lansner, Vivien Leone, Louise McCagg, K. Malinowski, Diane Middlebrook, B. Nessim, Abigail Norman, V. Ottinger, Charlotte Potok, Printed Matter, Edith Read, Edda Renouf, Nelly Robertson, Miriam Schapiro, Patricia Scott, Susan Silnenail, Herbert Smith, Ann Sperry, Harry Torczyner, Joan Van de Water, Ellen van Fleet, Anne Walker, Doreen Weinberger, W. Wolf.

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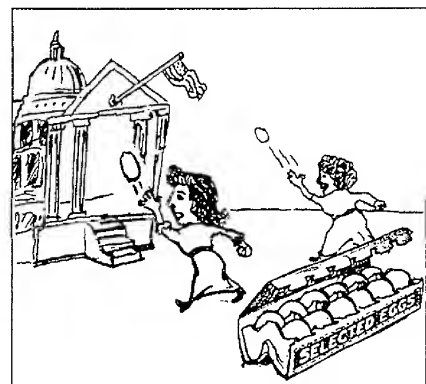
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